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CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Carroll Art Galleries, 64 West 38 St.—Paintings, bronzes and jewelry, to Dec. 31.
City Club—American paintings.
Cottier & Co., 3 East 40 St.—Paintings by John Lavery.
Durand-Ruel, 5 West 36 St.—Drawings and pastels by Chavannes, Degas and Renoir, to Dec. 31.
R. Ederheimer, 366 Fifth Ave.—Early Italian Engravings.
Ehrich Galleries, 463 Fifth Ave.—Christmas exhibition, "Scenes in Early Life of Christ," by Old Masters.
Folsom Galleries, 396 Fifth Ave.—Pictures by Alonzo Klaw to Jan. 13.
Gimpel & Wildenstein, 636 Fifth Ave.—Paintings by Guardi, Beechey, Ravestyn, David, etc.
Hodgkins Gallery, 630 Fifth Ave.—Group of six early English portraits by Beechey, Reynolds and Owen.
Louis Katz Art Galleries, 103 West 74 St.—Paintings by Ossip L. Linde.
Kennedy Gallery, 613 Fifth Ave.—Old English Color Prints.
M. Knoedler & Co., 556 Fifth Ave.—Landscapes by G. M. Houshalper, to Jan. 11.
Macbeth Gallery, 450 Fifth Ave.—Sculptures by Chester Beach and paintings by W. B. Closson.
Maddowell Club, 106 West 55 St.—Seventh group of paintings by Americans, to Jan. 7.
Metropolitan Museum, Central Park—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.
Montross Gallery, 550 Fifth Ave.—Paintings principally of Egypt by the late Henry Bacon, Dec. 11-31. Pictures by Robert Reid, Jan. 3-18.
Moulton & Ricketts, 537 Fifth Ave.—Mezzotint engravings in colors by Sidney E. Wilson. Etchings by modern masters.
National Academy of Design, 215 West 57 St.—Annual Winter Exhibition to Jan. 12. Admission, 50 cents.
National Arts Club, 119 East 19 St.—Arts and Crafts exhibition to Dec. 31.
Frank Partridge, 741 Fifth Ave.—Prince Tuang Jades.
Powell Gallery, 983 Sixth Ave.—Fifth Annual Thumb Box Exhibition and colored etchings by Clara W. Parrish and bronzes by Alfred Humphreys.
Woman's Cosmopolitan Club, 142 East 33 St.—Etchings by Piranesi, to Dec. 30.

THE SCANDINAVIAN PICTURES.

The exhibition at the American Art Galleries, of the 140 or more examples of painters representing Denmark, Sweden and Norway, with a few pieces of sculpture by the Swedish sculptors Edstrom and Milles, and of some quaint Daumier-like carved wood figures and groups by Axel Petterson, with some five typical pieces of royal Copenhagen porcelain by Wilhelm Fischer and C. Mortensen, closed on Christmas night. The collection will now go to the Albright Gallery, Buffalo, and from thence to the art museums of Toledo, Chicago and Boston, in turn.

The exhibition in New York has not been an entire success either in the way of receipts or attendance. It came at an unfortunate period of the year—that of the Christmastide—when the majority, even of art-lovers, are too much occupied with holiday preparations and activities to be able to give the time to visiting art displays.

North European Art Thought Gloomy.

But the failure of the display, "to take the town by storm," as its organizers, and the many residents of the city of Scandinavian birth or ancestry, from their own inborn love and sympathy with the work of their countrymen, naturally expected, was chiefly due to the fact that Scandinavian art does not appeal to American art-lovers. The art of the north of Europe, like its literature, is naturally and necessarily influenced by and permeated with the atmosphere and environment whence it proceeds and where it is developed. The Scandinavian countries are cold countries—their natural scen-

ery is one made up of rockbound coasts, frowning cliffs, deep dark fjords, lofty darksome mountains, with stretches, now and then, of fields, meadows and chains of lakes and archipelagos—for the most part of the year, during a short hot Summer,—ice-bound and snow-covered, overspread by a leaden sky. Small wonder, therefore, that the majority of Scandinavian painters fail to understand, or are able to get the sparkle, light, color and joyous atmosphere, known and loved by Americans—and those of other climes "where Southern suns more warmly shine," and the life of the average Scandinavian, especially of the peasantry, under their gray skies and in their cold winds, is a serious and hard one. This gives to them, as a type, a sadness and soberness of expression, which at times, from an American viewpoint, approaches the morbid. This is as clearly shown in Scandinavian art as in its literature, and the same qualities that repel the American reader in the works of Ibsen, Bjornson and other writers also repel in the canvases of many of the Scandinavian painters.

Strength, Originality and Individuality.

At the same time, the same strength, oft-times original points of view, and individuality that permeate Scandinavian literature, can be found by the unprejudiced seeker in Scandinavian art, and these qualities made the exhibition notable and one that should have had larger attendance and interest. The present writer, while he thoroughly understands and appreciates the reasons of American artists and art-lovers for their tacit refusal to accept Scandinavian art as great or even good art from their viewpoint, or to allow that it strikes any new or individual note—cannot at the same time explain to himself the ground for the adverse criticisms recently levelled against him by certain American artists for his advice to American painters, as their work is exemplified in the Winter Academy exhibition, to see and study the Scandinavian pictures, and to "wake up" and try and have more originality in their choice of subject and theme. For to him there is in this Scandinavian exhibition more individuality and originality in choice of subject than in the Winter Academy display even if its rendition is not as pleasing, or its color as attractive, its general effect as good, or if its examples are not as saleable in the American art mart as those of the Academy. Strength and originality in choice of subject are, to sum up, the chief characteristics of the Scandinavian display.

Best Work Shown.

As to the individual artists represented in the exhibition, outside the incomparable Zorn, whose work is almost *Hors Concours*, and is too well known to American art-lovers to need description here, and which has the qualities of color, light and air, beloved by Americans, and is really vital art, the pictures by the strong, but somewhat crude colorist, Swedish Anna Boberg; the low-keyed figure works of Carl Larsson, done almost in flat tints; the truthful canvases of the animal painter Liljefors—of the Danish Hammershoi, who has studied Whistler and Vermeer of Delft, and thus approaches more nearly his fellow artists of more southern climes, of Knud Kyhn, the bird and animal painter; and of Duritz Ring, the figure and landscape painter. There are also J. F. Willumsen, who, like the Spanish painter of light and air, Sorolla, paints outdoors with figures in full light. Norwegian Karl Diriks and Erichsen, the landscapists who get poster effects Holmboe, the follower of Matisse, and finally of the two strongest painters, save Zorn, represented, the portraitist Henrik Lund, and the portrait, figure and landscape painter Edward Munch—both exceedingly virile artists—stand out the most from their fellows.

It would be interesting to note how the art publics of Buffalo, Toledo, Chicago and Boston receive this exhibition to which New York has regrettably given the cold shoulder.

James B. Townsend.

RARE OLD CHAIRS AND TABLES.

C. H. Dearden, 7 East 41 St., who has been known exclusively as a dealer in "old chairs," has within the last few months added old tables to his display. He has recently received a consignment of about ten Chippendale piecrust tables from England, and a number of 18th century Queen Ann and Chippendale chairs, all in excellent condition and varied and graceful in design.

ART BOOK REVIEWS.

The Collectors, being cases mostly under the ninth and tenth commandments, by Frank Jewett Mather, Jr. New York, Henry Holt & Co. \$1.25 net.

To those collectors and art-lovers who have any intimate knowledge of the business side of art in these latter days, and necessarily to the dealers in art works, this little volume, some of whose stories have appeared in *Scribner's* and the *Nation*, will be found most entertaining and indeed fascinating, while even to the uninitiated its contents will be attractive and interesting, so well written are they, so charming in style and so permeated with knowledge of art history and traditions. Prof. Mather, now at Princeton, has been for some years a recognized authoritative writer on art, and his contributions on the subject to the magazines and his weekly art review, when art critic of the *New York Evening Post*, have pleased and delighted a host of readers.

It is a surprise, however, to find so scholarly a writer, and one who, it might have been thought, had not had time nor opportunity to follow the sometimes devious windings of the art trade, and to even suspect—much less know the "tricks" of the said trade—so well posted on some of the most famous and noted incidents in the history of the art trade, and its deals, both in Europe and America, of the past twenty-five years.

With a delicate touch, and, at times, the keenest satire, Prof. Mather tells in his short stories, with names sometimes thinly veiled, "tales out of school," which even an independent art newspaper dare not translate for the benefit of the uninitiated.

But the Cognoscenti will laugh heartily, especially over the "J. Campbell Corot," the "Del Puente Giorgione" and the "Balaklava Coronel" stories, and will be quick to discern the real story underneath these titles, and the real personalities under the names of Vogelstein, and Mantovani, the dealers, Morrison the collector, Brush the critic, Anitchkoff the artist, and the old Marquesa del Puente, the Spanish Dowager, who guarded the "Giorgione."

Admirable also is the final brief essay on "Some Reflections on Art Collecting," in which a deserved tribute is paid to that eminent art patron, Sir William Van Horne, although even he is not mentioned by name.

Would that space permitted some quotations from this most refreshing, amusing, and at the same time, scholarly little work.

We advise every American and foreign collector—those of the last who read English—to procure it at once and laugh as we have laughed over it.

In an opening "Ballade"—and a good one too—Prof. Mather's envoi line reads "Collector folk are sinners all." "Verily verily saith the Preacher." Yea and dealers also!

"Mornings with Masters of Art," by H. H. Powers. The Macmillan Co., New York. \$2.00 net.

This work evinces a profound study of the history and development of art from the days of Constantine until the death of Michael Angelo. It should be of interest and value to artist and layman alike. The style and descriptive quality of the work is smooth and flowing, and recalls strongly the facile pen of Ruskin. Rarely indeed is a work of this kind written with such thorough sincerity, earnestness and knowledge of the subject, and the highest praise must be awarded it. The volume is profusely illustrated, with examples of the art of the various periods through which the author carries his readers.

"Memories of James McNeill Whistler," by Thomas R. Way. John Lane Co., New York and London. \$3.00 net.

The author, for 20 years a close friend and associate of Whistler, gives the latter's biography in a convincing and entertaining manner. So well are the late master's many interesting characteristics described, that the reader feels drawn to admire the man as distinct from the artist. The work gives a good glimpse of the personal and professional life of one who made so many warm friends and bitter enemies. The many illustrations, most of them copies from Whistler's works, aid in making it a valuable acquisition to any library.

Venus: To the Venus of Melos, by Auguste Rodin. Translated from the French by Dorothy Dudley. B. W. Huebsch, New York. 50c. net.

Auguste Rodin, whose genius has made him a world-figure in contemporary art life, in this dainty booklet pours out his soul to the Venus of Melos—not to the cold, marble goddess, but to the living woman, who is to him the personification of all that is beautiful and noble in ancient Greece. It is an essay full of poetry and fire, has been translated into smooth and flowing English, and will be found interesting reading.

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The Life of Michael Angelo. By Romain Rolland, translated from the French by Frederic Lees. E. D. Dutton & Co., New York. \$2 net.

The author gives us a comprehensive insight into the life of the great master, and draws a historical picture of the times in which he moved. If some fond illusions are shattered in the perusal of this volume, they are so shattered at the shrine of truth, which is worth while, at any cost. We should have liked to believe that Michael Angelo walked through life on a path of roses, but, like a great many geniuses, he was destined to wear a crown of thorns.

M. Rolland sincerely depicts the great master's wonderful qualities and weaknesses, and does so without exaggeration. He shows how, with the artists' great genius, capacity for affection, boundless sympathies, and ardent faith were blended a weak will, superstitious fear, and a very pessimistic temperament. A book that one finishes with regret.

The illustrations are unusually good and well selected.

FOREIGN ART ITEMS.

Death of a Russian Collector.

The Russian art collector, Alexis Chitrowo, is dead at his Florence villa. His collections included a number of English 18th Century portraits, which he left to the "Ermitage" at St. Petersburg.